

# BEACH BOYS

# STOMP

# 44

*John  
Gal*

recorded 'LIVE' at Harrow Leisure Centre

## A BEACH BOYS' PARTY!



CONVENTION  
DETAILS INSIDE

AUGUST 1984

22 Avondale Road,  
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\*includes airmail

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arranged for the following Monday evening the day before Carl would return to the US. I spent the whole weekend excited at the prospect of interviewing Carl.

On the Monday evening when I arrived home from work my wife, Margaret, said "Carl phoned this afternoon and wants you to phone him at the studio."

"Look Mike, I'm sorry to disappoint you but I've just got to get some sleep. I've been working hard all week and I need some rest. Perhaps you can catch me next time." I replied, "OK, I understand." - the important thing seemed to be that Carl concentrated all his efforts on the recordings at hand. So I nearly got to interview Carl; maybe next time.

As the sixth annual Beach Boys Convention looms nearer don't forget to get your tickets in advance at £2.50 each. For those of you who want to sell records etc tables cost £10.00 each in advance, or £15.00 on the day. There could well be a British Rail 'go slow' around 15th September so plan your journey allowing extra time. Also don't forget we all have the same interest so don't feel shy about talking to anyone and everyone.

## EDITORIAL

It has been an eventful and frustrating couple of months for me with both Carl and then Brian in town recording - not more than 15 miles from Harrow and being unable to get some information on the new album.

I was driving in London in June and I just happened to recognise Carl's lady Gina, out walking enjoying our summer sun. I pulled the car up alongside her then explained who I was and asked about Carl. "Carl has just started working with Steve Levine today, why don't you give him a call tonight, he'll be able to tell you what you want to know." I phoned Carl that evening and he had just returned from the studio. I asked how recording was going, "Really fantastic, I'm just proud to be involved with the technology you have here, it's going really well." Next question was about "Chasin' The Sky". "We did that as a favour to producer Spencer Proffer. We had a real good time and a lot of fun recording CTS". Then I mentioned East Meets West with the Four Seasons. Carl's comments were "I heard a mix of East Meets West but Bob Gaudio has a lot more work to do on that before it's fit for release." "The Air That I Breathe" with Julio Iglesias? "Oh that's the Albert Hammond song, I'm sure you're familiar with. It was just something we were asked to do and we decided to do it."

We returned to talking about the new album and Carl said, "I'm working on three songs I have; Brian will be coming over soon and he has five or six songs which should be the basis for the album. I would love to get the album out by the end of the year." Carl then said he had to go as he was going out for dinner.

I suggested a meeting at a convenient time to suit Carl, "Yes of course, call me at the studio tomorrow."

The next day I called Carl at the studio and I asked if we could meet over a drink, "That's a good idea - I'd rather meet in a relaxed atmosphere." said Carl. So the meeting was

Monday evening the day before Carl would return to the US. I spent the whole weekend excited at the prospect of interviewing Carl.

I'm looking forward to seeing as many of you as possible. PLEASE WEAR A NAME BADGE TO MAKE IDENTIFICATION EASIER.

Back issues available: 36, 37, 38, 39, 42 and 43 at £1.00 each and at £2.00 issue 41 which is the Dennis Wilson tribute issue.

Many thanks to Nick Guy for providing this issue's cover illustration.

**Birthday greetings to Alan, who celebrate's his 42nd on September 3rd.**

MIKE

### RECORD NEWS

With recording under way for the new Steve Levine produced Beach Boys album here's the news we have of other related items. With no sign of UP THE CREEK being issued in the UK or "Chasin' The Sky" being released as a US 45 it looks like if you want 'CTS' on vinyl you will have to buy the expensive US import album which is a shame as none of the other tracks are Beach Boys related.

The Julio Iglesias album 1100 BEL AIR PLACE CALIFORNIA, CBS 86308 which includes the Julio/Beach Boys collaboration "The Air That I Breathe", is being released on 20th August so it should be out by the time you read this. "The Air That I Breathe" is being considered for single release. I mentioned the recording of EAST MEETS WEST with the Four Seasons to Carl Wilson on his recent visit to the UK and he said, "I heard a mix of it but Bob Gaudio still has a lot of work to do on that", so no foreseeable release date yet.

Some Japanese releases of interest; THE BRIAN WILSON PRODUCTIONS (nothing to do with the Brad Elliott compiled album) ECS 81655 - Side One: Shoot The Curl / Surfin' Down The Swanee River / Pray For Surf / Hide Go Seek / The One You Can't Have / From Jimmy With Tears / Tonight You Belong To Me / Goodnight My Love (all by The Honeys) / Guess I'm Dumb (Glen Campbell). Side Two: Pamela Jean / After The Game (The Survivors) / Runaround Lover / Summertime / Thinkin'bout You Baby / The Story Of My Love (Sharon Marie) / Sacramento / That's Just The Way I Feel (Gary Usher) / Vegetables (Jan & Dean). Very similar to the album included with the World Records Boxed set with just a re-arrangement of tracks and the addition of 'Vegetables' the only differences. THE BEACH BOYS vs JAN & DEAN ON SURFIN' ECS 81651, THE BEACH BOYS vs JAN & DEAN ON HOT ROD ECS 81652, INSTRUMENTAL SURF PARTY - Various Artists ECS 81653, THE BEACH BOYS - INSTRUMENTAL HITS ECS 81654 which seems to be a re-issue of the 1965 Japanese album (Capitol CP 7936). The above five albums are available from Audio Disc/Broadway Records, Hammersmith Broadway, London and sell for £11.25 in the shop. Thanks to Kevin Godfrey for the information on the Japanese albums.

Another Japan release of interest is the issue of Mike, Dean & Friends' Christmas party album titled LISTEN TO THE AIR / WINTER PARTY ON THE BEACH. Like the Japanese ROCK N' ROLL CITY it features DJ Brian Beirne between the tracks making it sound like an Xmas radio show. The tracks are the same as the American issue except the first songs on both sides have been swopped over. Thanks to Dave Clements for that info.

There is a six track EP in a series of original oldies from the 60's Mini Disc MD 613 which includes the Candix recording of "Surfin' Safari" (listed as just "Surfin'"). Also an album SUPER OLDIES OF THE 60's, 505 6001 that includes "Love You So" by Ron Holden produced by Bruce Johnston in 1960. Both EP and Album are on the Audio Fidelity label.

MIKE



With Mike Love, Carl Wilson and Al Jardine of the Beach Boys, who backed Julio on "The Air That I Breathe" on the American album.

#### REVIEW

##### The Air That I Breathe - Julio Iglesias/Beach Boys

Mike Love first mentioned the recording of "The Air That I Breathe" on his visit to the UK to promote his & Adrian's "Jingle Bell Rock" single last December. I first heard the song on Phil Everly's album STAR SPANGLED SPRINGER back in 1973. The Hollies of course covered it and took it to No 2 in the UK and No 6 in the US a year later.

Julio starts off solo and is joined on the first chorus by the Beach Boys singing very well but not really sounding distinctly like themselves. The group from then on join in on every chorus of "All I need is the air that I breathe". Julio and the Beach Boys do sing a couple of lines together "Peace came upon me and it leaves me weak, sleep silent angel go to sleep," which is definitely the best part of the song. I've never really enjoyed Julio's singing before but after a few plays he sounds just fine. With such a strong set of backing vocalists, how could he fail.

The track is produced by Richard Petty and I'm sure it will be a big hit if it is released as a single. Another interesting item for the Beach Boys as guest vocalists catalogue.

#### MIKE

##### Mayfair (featuring Adrian Baker), Summertime City/American Girls. Mayfair - Fair 1

Back in December I was visiting Adrian Baker at his London recording studio and he was enthusing about a new song he had just written. Another visitor to the studio that evening was Mike Love who was in the UK to promote his Jingle Bell Rock single (which should be available again this coming Xmas). Mike was in the recording booth putting down a lead vocal and some bass background vocals to Adrian's new song 'Summertime City'. I could hear Mike singing in fine form that day and I thought another one of Mike & Adrian's songs celebrating summer to

remain in the can for a while. Adrian said he thought 'Summertime City' was the best summer song he had written yet. Anyway seven months later with Mike unable to make any positive decision to sign contracts Adrian said it's too good a song to waste. So he wiped off Mike's lead vocal and added his own and decided to release it with his new group 'Mayfair'. It's the type of song we would love to hear the Beach Boys still do occasionally but probably never will. Full of great hooks and banks of harmonies. Adrian added a new middle eight to the song which certainly gives it that little bit extra. Most of you will probably have heard it by now as it has picked up a fair bit of airplay on Radio One. Those of you with a discerning ear will still be able to hear Mike Love who has not been completely wiped out in the final mix.

As an added bonus the flip side also features another song originally recorded with a Mike Love lead and was certainly written with the Beach Boys in mind. 'American Girls' if discovered on some old 'Surfin' / Summer album would have been a highlight. Again this was re-recorded with Adrian's lead vocal and is one of my favourite ballads that Adrian has recorded.

It's been a long wait since Adrian's last single 'Lightning Strikes' in 1982, but well worth the wait. While you are waiting for the new Steve Levine produced Beach Boys single buy this to keep your appetite satisfied.

#### MIKE

#### DAVID LEAF BOOKS

My apologies to the seven of you who are still awaiting "California Myth". I thank you for your patience. There is no problem other than an unforeseen delay, should you wish your funds returned you may of course do so. There are, beyond this seven, no more copies.

#### ROY GUDGE

#### FINAL DETAILS FOR THE 6TH BEACH BOYS STOMP CONVENTION

Date: Saturday 15th September 1984

Venue: Harrow Leisure Centre, Christchurch Avenue,  
Harrow, Middlesex, HA3 5BD

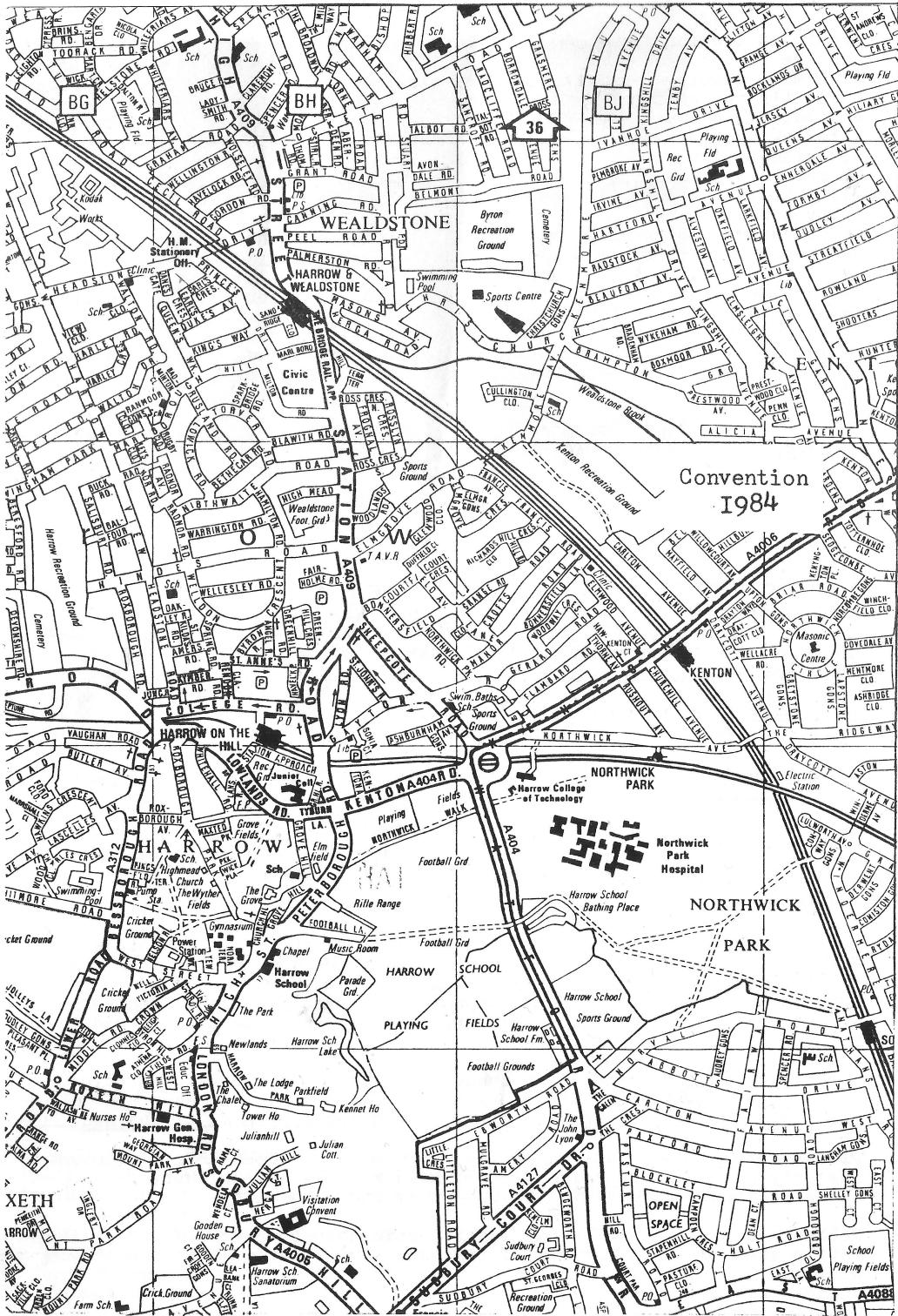
Time: 12 noon to 6.00 pm

It is surprising, and perhaps somewhat frightening, how time ticks away, Mike reminded me that the August issue of STOMP was under way and that I should put together a few last minute details. The location of the 1984 venue is shown on the map opposite; the Harrow Leisure Centre has a large car park and, should you arrive early, there is a cafeteria within the premises.

Firstly those of you who do not have tickets in advance should bring your latest issue of STOMP with you to avoid a small entrance fee into the building. The Convention entry fee on the day is £3 per person.

Please remember that this year the doors will not open until 11.00 am. The only exception to this is stall holders. This year there is a souvenir ticket as well as the customary badge on entry.

Below is a list of raffle and auction prizes that we have so far, with raffle items up to a maximum of fifteen, plus a guide as to how the day will run (with slight adjustments possible). Videos at this stage are unknown but it is possible that the next two Conventions should reward us with the finest material we will ever see.



The phone number for the Centre is 01-863-5611 but they will not have any details concerning the Convention itself.

The timetable, allowing for possible additions, is thus:

|              |                   |
|--------------|-------------------|
| 11.00 am     | Doors open        |
| 12.00 noon   | Introduction      |
| 12.30 - 1.00 | Quiz              |
| 1.30 - 2.30  | 1st video session |
| 3.00 - 3.30  | Auction           |
| 4.00 - 5.00  | 2nd video session |
| 5.15 - 5.30  | Raffle            |
| 6.00 pm      | Prompt close      |

The videos should be approximately one hour each session, details of which will be announced prior to each session.

#### RAFFLE PRIZES

1. Signed Honeys ECSTACY album
2. KTSA interviews promo album
3. Australian RARITIES album
4. GOOD TIME album
5. Beach Boys And The California Myth
6. German BBFC T-shirt
7. CHRISTMAS PARTY album - various artists signed by Mike Love
8. ROCK 'N ROLL CITY tape signed by Mike Love
9. SMILE album.

#### AUCTION PRIZES

1. "Child Of Winter" US promo 45
2. Complete set of STOMPS
3. Signed Group '84' album
4. ROCK & ROLL CITY "Promo Album"

Tickets (and very good they are too) are available from Roy Gudge, 42 Frensham Road, Lower Bourne, Farnham, Surrey, GU10 3NY, at £2.50 each up to 8th September. As in the past everyone will be asked to sign in so those who have tickets before the day will need to sign next to number whatever.

#### ROY GUDGE



**LIFE IS ROUGH—Beach Boy Brian Wilson composes a tune to celebrate his 42nd birthday while jamming with friends at his home in Malibu.**

A warm summer night, the open air theatre, 12 rows from the stage and just right of centre; what more could you ask for? The Busboys were the opening act (unusual) and because of the long drive from LA to Costa Mesa (1½ hours in traffic) I completely and unfortunately missed this band. Arriving just before 8 o'clock, the crowd seemed to be made up of hardcore fans, older nostalgia types, the ever-present surf-nuts, and peppered (most unfortunately) with handfulls of troublesome partyers bent on having 'fun' at the expense of the fans hearing - seeing and enjoying the music. (I've noticed in the last couple of years that this last group seem to be drawn to BB concerts although they apparently have no interest in the music). This is sad but fortunately this group was in the minority and most fortunately for me none of them were seated in my immediate vicinity.

The 'Boys' started about an hour after schedule - but this is 'show biz' and must be expected. The sound system in the Amphitheatre is good but the remote mic. that Michael used for the first couple of numbers was fuzzy. The problem was quickly discovered and rectified. The set for the most part was fairly pat starting with 'Rockin' All Over The World', "Sloop John B", "Wendy" (the exception). Alan by his own words was 'suffering from a very bad head cold', and he obviously had a very sore throat as well. He gave it his best though and still managed to turn in good performances on "School Days" and another new - oldie "Buzz, Buzz, Buzz". I felt that he was most seriously missed in the background harmonies and that it tended to sound as though the 'middle' was missing. I also feel that this seemed to confirm the fact that Alan's vocals have long been underestimated in the overall blend of the band's backgrounds. For the most part the band sounded good but somewhat lifeless. The backing musicians were as described in STOMP 43 without the horn section and most notably and disturbingly without Brian. This brings me to what I felt was the worst part of the evening; I have seen a lot of Beach Boy concerts beginning in 1964. I've seen them be brilliant; I've seen them embarrass themselves, but no matter what, no matter how good or bad a show was, there was always a point where they would mention Brian (pay tribute to his talents) or just casually explain why he wasn't with them on a particular night. Not once was Brian mentioned! Not even the old 'this was something Brian wrote back in '64' type song intro. Nothing! I got a sick feeling. Carl did a very nice acoustic version of "Heaven" which he 'sort of' dedicated to Dennis. Jeff Foskett did a nice vocal on "Warmth Of The Sun" and I couldn't help but think; if Brian had come out and done as good a vocal on this tune, (as we all know he could) just one tune - he would have blown the audience away. Maybe there is a good explanation to why Brian was not mentioned (or didn't appear) but I can't think of one. In conclusion I would like to say that I don't think what Beach Boy fans want is to see them as perpetual adolescents... (as some have accused)... or on the other hand as over-intellectual. I believe the true fans miss the surprise elements ... the spontaneity that occurred between the musical inter-action of friends when everything was sounding So Fine and they (the BB) knew it and for just a short time they would forget about the 'Corporate Beach Boys' and all the hassles, or when Mike, or Denny, or even Brian would do something crazy, outlandish, or just plain unexpected. Maybe it's a management problem. Maybe they're just all tired of it a bit. I'm sure there are a lot of contributing factors. Hopefully the band will come to terms with the problems soon.

I remain optimistic!

TERRY RIGATTI

## THE UNRELEASED TRACKS POLL

Thanks to those of you who have sent in your ten favourite unreleased tracks. It is still not too late so send in yours. Results will be in the next issue.

Here's a couple of sample lists that have been sent in:

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1. "Can't Wait Too Long": second in my all-time-favourite tracks list, after "Surf's Up". I could listen to it for hours. Every time I listen to it, the non-completion of SMILE seems a bit more heart-breaking.
2. "Holy Evening": how could any record company PR man listen to this and not realise it had to be released? Dennis at his greatest.
3. "Everyone Wants To Live": wonderfully dumb! I wish it had been on LOVE YOU instead of "Let's Put Our Hearts Together"!! Pure Brian Wilson genius.
4. "I've Got A Friend": does a studio version of this gorgeous song really not exist? I find it hard to believe that intelligent beings could waste time on gunk like "Go And Get That Girl" (which gets a minus mark of several hundred from me) instead of recording this rare treasure.
5. "Loop De Loop": deliriously and joyfully NUTS! And a masterpiece. Is there really a 15-minute version or was AGD pulling our legs back in issue 28 (page 13)? It's the epitome of Beach Boys' fun.
6. "Help Is On The Way": almost as zany as "Vegetables" - with lines like "Yummy carrot cookies are an organic treat" it can't go wrong.
7. "Baseball (It's Trying To Say)": combination of Brian Wilson innocence + genius, and Dennis Wilson high-spiritedness. In the light of events of 27th Dec 1983, this song is, paradoxically, almost unbearably moving!
8. "You Are My Sunshine": the real version (for SMILE) bears about as much resemblance to the obscene Johnstonian perversion released on KTSA as real food bears to any Macdonald's product. The real thing is unmistakably Brian in his SMILE era.
9. "I Just Got My Pay"
10. "Do You Like Worms/Bicycle Rider":

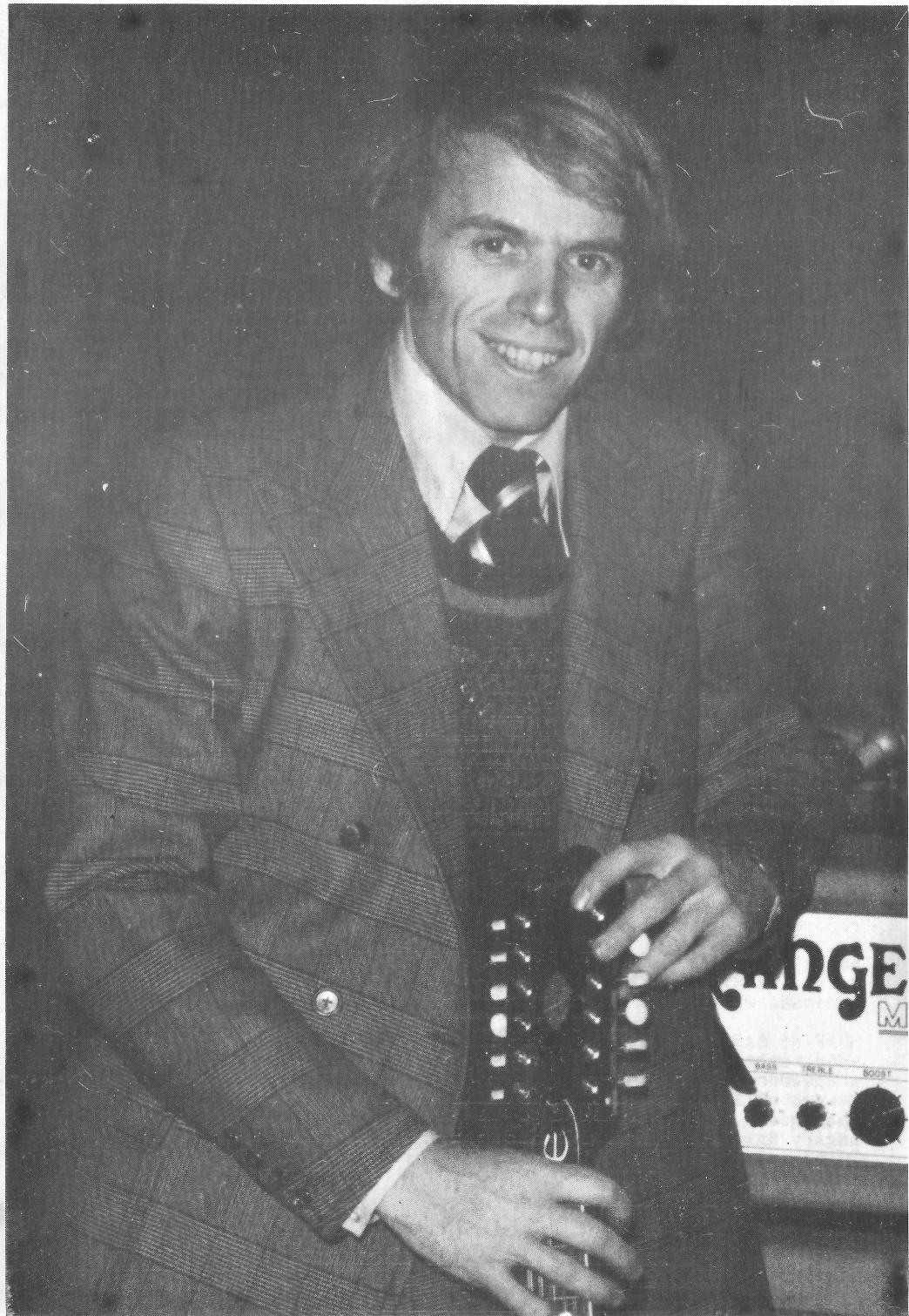
The only reason 9 and 10 are so low is that the other items are so good.

TONY BURTON-PAGE

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1. "Wonderful": Quite breathtaking. I guess it's about as close we'll get to hearing how SMILE might have sounded if it had been completed.
2. "It's Over Now": What can I say. Undoubtedly the highlight of ADULT CHILD.
3. "Games Two Can Play": This comes from my favourite BB period, WILD HONEY - HOLLAND. Why they didn't put it on SUNFLOWER is beyond me. I suppose it goes to show just how good an album SUNFLOWER was that they could overlook such a gem.
4. "I've Got A Friend": Beautiful. Dennis's music always had that certain something which at times even left Brian's standing. This is not a sympathy vote as I have always held his work in respect.
5. "'Til I Die": In my opinion the SURF'S UP version was definitely the one that should have been issued because I feel this alternate take would have sounded out of place on said album. This is not taking anything away though because the whole production and





arrangement seems so simple yet you know only Brian could create such a track.

6. "You've Lost That Lovin' Feelin'": I must admit I prefer the Righteous Brothers' version, yet Brian's treatment certainly deserved to reach a wider audience. I love the power of the BBs LOVE YOU style arrangement and I must admit Brian's gruff vocals never fail to move me as he sounds vulnerable and at the same time so honest.
7. "Sherry She Needs Me": AGD's review of this track in BBS #43 echoes my thoughts entirely.
8. "Still I Dream Of It": Not quite in the same league as "It's Over Now" but still one of the best ADULT CHILD tracks.
9. "My Solution": I can't see anywhere this could've fitted onto an album in the seventies. Weird to say the least and I love the backing vocals.
10. "Do You Like Worms": Whether this is anywhere near finished or if it's just various fragments stuck together, I don't care. It could almost be the twin of "Heroes & Villains" (My all-time favourite record by anyone - by the way). I can't think of a reason why I like this track so much, but I know I could listen to it all day.

There you have it. My ten favourite tracks. I think it's always hard to compile a list like this because ten tracks is so limiting. For instance I had to leave out other favourites like "Loop De Loop", "I Just Got My Pay" and "We're Together Again".

PAUL BROWN

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#### THE BEACH BOYS UNDERCOVER

The marketing of an image these days seems almost as important as the music. Where would the likes of Howard Jones or the Thompson Twins be without their accompanying advertising campaign? This is not to say that promotion is a bad thing; if you have a good product you have got to let people know, if you're going to sell it.

Back in 1962 the pressures in the music industry were not what they are today, but Capitol records must have had some sort of policy regarding selling the Beach Boys, so maybe by looking back at a few album sleeves we can get an idea of the image that was put forward to the record buying public.

We all know the story; it was Dennis's idea to sing about surfin', so Brian and Mike wrote a couple of songs. Capitol labelled them a surfing band and we take it from there.

SURFIN' SAFARI - The sport is more important than the group here. The song title gets star billing underlined by some little black waves. A cover shot was needed so a photo session was arranged down at the beach. A more unlikely bunch of surfers I've never seen. Only one board, are they going to take turns - I wonder? If they can catch a wave, which is highly unlikely looking at that sea, more suitable for paddling judging by the other two "teenagers" on this "sun-drenched Pacific coast". The boys have seen something though what we'll never know (Jan and Dean drowning perhaps?) Then back to the studio for a glimpse of the recording session on the back cover. Mike on lead guitar and Carl on bass, and not a microphone in sight.

SURFIN' U.S.A. - Now elevated in five months to the "No 1 Surfin' group in the country", the Beach Boys get to headline their own album sleeves. Capitol must have realised that the previous cover was a bit dull and staged, so this time action. A good surfin' photo it is too, but as it is portraying the latest youth pastime, a close look at the surfer reveals a slightly overweight middleaged chap with a receding hairline. Not one of our Beach Boys that's for sure. On the back it's that same session again of the "brawny, sun-tanned fivesome".

SURFER GIRL - The boys are back on the front, but only as co-stars to the title track. After eleven months on the label, still only one photo session. Some of the shots were used for the singles sleeves so these must be the last two. The front cover shot looks retouched to give the impression of sunshine. Dennis, David and Mike all have the same blond tint while Carl and Brian now have black hair. The surf-board has been repainted too, bright yellow (not unlike Dennis's hair) and royal blue. Onto the back and at long last they've got their feet wet.

At this point maybe Capitol thought the surfing fad was washed up as after the initial effort, almost a year on the same theme, was stretching it a bit both on photographs and on hip superlatives for the liner note. Brian fortunately was one step ahead.

LITTLE DEUCE COUPE - Just two months after SURFER GIRL, in fact is is the fourth album in twelve months (what we would do for that situation now!). Anyhow, take two tracks from the last album and one each from the previous two and we have a new image. The fad is plastered all over the cover, the Beach Boys being almost insignificant. In fact the boys only feature in the smallest photo on the sleeve and it is a real duff one, taken in Capitol Records' car park.

SHUT DOWN VOLUME 2 - Well, what a useless title, for any label to name their major acts new album Volume II when Vol. I had almost nothing to do with them is ... well words fail me. It just sounds second best before you've even heard it.

This was the first Beach Boys album I ever heard and I look on it with great affection. It has many significant indicators on it and introduces us to the "talk track" the importance of which should not be underestimated. Looking at the cover the boys are back, it has been pretty on and off up to now. The background is an L.A. smog colour, I imagine. It is a fairly moody shot, all the traits of flash cars are there, white wall tyres, chrome fenders, California plates, the group look quite relaxed, the best so far.

It was this cover that Peter Blake, the UK's pop artist of the 60's and creator of the SGT PEPPER sleeve, used as a basis for one of his screen prints, of which the Victoria and Albert museum have one of the limited edition.

ALL SUMMER LONG - At last Capitol are starting to get the message the Beach Boys have enough talent to sell records without latching onto teenage fads, they are now promoted as the nation's No 1 teen vocal group. Being teenagers, they play football, ride bikes, drink Pepsi, hold hands with girls, all of these things they do on the beach where else? With the sun frowning down upon them. Quite a few of the cover photos could portray the song titles (a horse called Honda?) The three coloured rectangles I've thought hard about, unless they are censored photos, I have no idea why they are there. On the back the group are now revealed as individuals with personalities and opinions, a far cry from the "group of suntanned youngsters" from SURFIN' SAFARI.

THE CHRISTMAS ALBUM - Two things happen at this seasonal time of year, you decorate the Christmas tree and you receive presents. The Beach Boys it seems do these things the wrong way round, they are already wearing their new woolly jumpers before they start on the tree. Why have they got five trees? On the back it's all smiles; on the whole an uninspired package.

CONCERT - In the US at least this was their first gatefold sleeve, lots of photos of the "Live Bash". The black of the cover makes the titles and the photo stand out and a very good photo it is too. All American boys in their "Pendleton" shirts, they look to be enjoying themselves. The packaging of any live album has not changed much since this was released, gatefold sleeve, concert photos, etc, therefore CONCERT maybe something of a first for the Beach Boys, a slick piece of artwork, things seem to be improving.

TODAY - another good one this. The Beach Boys in "cinemascope", the dark brown borders give the photo impact. They are all squinting into the sun, but Brian looks great here. Only one complaint. Why are they sat by a swimming pool on a sunny day wearing such thick jumpers?

A point to note is that Brian is mentioned by name on the front cover, he was centre stage on CONCERT; were Capitol slowly pushing him forward as the star? Another of the pressures heaped upon this "hard working guy".

SUMMER DAYS - a backward step here, The photo takes up the whole front cover leaving it without a focus, but Brian's up front again. Al is missing, Capitol obviously did not think him important enough to rearrange the session for. The chat on the rear takes us back to ALL SUMMER LONG. They still don't have much to say, except Brian.

PARTY - bright colour photos at an angle, simple graphics, definitely an informal affair this one. Another gatefold in the U.S., I know it was all staged but the pics all look good fun. Dennis on guitar and Brian still looks great.

PET SOUNDS - This cover is no different in its basic format from any of the last eight, yet inside the music was a culmination of all Brian's musical experiments to date. The cover should have been special too, but Capitol did not know what they had got. The title, the cover shot and the barking dogs all combine with a little of the Wilson sense of humour though. Feeding goats cannot be that much fun; the photos seem to confirm this. Considering this was 1966, the Beatles and the Stones had been using creative and stylish photography for their albums almost from the outset, yet the Beach Boys, innovators in many ways, were falling behind on the image stakes. A quick Capitol photo session, song titles on both sides of the cover, plug all the past albums on the rear of the sleeve. This well tried format was beginning to look dated. The only good point about this cover is the Capitol/EMI label has shrunk considerably.

This, though, sees the end of an era, for their music and their album covers changed from hereon, gone are the carefree middleclass American youths, more serious music is just ahead and this time the fans will be told before the needle hits vinyl.

Coming soon - SMILE and beyond.

NICK GUY



ENGINEER Gordon Milne and producer Steve Levine with Brian Wilson (right) at Red Bus. The new Beach Boys' album should be finished this side of Christmas according to Levine, who says it sounds "brilliant."

THE BEACH BOYS' Brian Wilson, who was responsible for some of the greatest compositions/productions in pop history, (has been at London's Red Bus Studios to put down the backing tracks to a new Beach Boys album with producer Steve Levine.

"We're about three or four songs into it now, and having a lot of fun," says the man who created such classics as *Good Vibrations* and *I Get Around*.

And producer Levine is also pleased with progress so far: "It's sounding brilliant ... what we're intending to do is get as many of the tracks down here as possible and then really take it a stage at a time. When we're ready to do the vocals, we'll have to fit in with the group's touring plans. But it will be great if we can do them here (Red Bus) because we get such a good vocal sound here."

Casting an eye to his ever-increasing array of digital equipment, Levine adds: "But if we can't do it here, it all fits into flight cases, so there's no problem."

Recording techniques have changed so much since Wilson first put down the surfing songs that made The Beach Boys famous. How does he feel about the new styles of production and the approach/style of producers such as Levine?

"This is really the first time I've recorded in the UK, and it's an incredible ex-

perience to see what's going on in the studio.

"There's so much more utilisation of machines, computerised digital machines. More than I've ever seen before. The machines are not only miraculous in themselves, but they work miraculously fast too. You can get so much done so quickly. In a day we can put down a whole track, and we seem to get a lot more depth, the sound is deeper. We're getting a sound that's very close to the real thing."

Is there an overall sound they're looking for? "Obviously we must set some new standards," says Levine. "We're working with very talented people, so it's most important that the standards are very, very high, both musically and technically.

## Harmony

"With regard to the way the songs will sound — well, I'm working with the best vocalists of all time. The Beach Boys are the undisputed masters of vocal harmonies, so it makes sense to have those vocals on well-made and thought-out tracks. We're taking the arrangements track by track ... we seem to be communicating very well without actually saying very much."

Communicating with Wilson is never the easiest of propositions, but with Steve Levine he appears to be relaxed, and happy to have someone else in control of

production. What the end-results of this association will be remain to be seen.

Levine: "It's when the record is actually finished that we have the even harder task of getting the marketing strategy and everything organised.

"In one sense you're not dealing with a new band, but in another you are. This creates an interesting situation because for a lot of the audience out there they are a new band, but for the others, they're not.

"Ironic as it is, if you take an average cross-section of 14-year-olds, you'll find the majority have never heard of The Beach Boys. But hopefully, when the new record comes out, that new market will open up — which is exactly what's required."

And Wilson adds: "I'm an artist. Things have changed. There are new faces, new people, new instruments, new ways to go about producing records. I'm proud to be working with Steve — we have built up an excellent relationship and are working really well together. In our different environments, we've both got a wealth of separate knowledge.

"We're all pretty good singers — we have some reputations, and I'm looking to use some harmonies on this album too ... You might be interested to note that our voices have hardly changed since the mid Sixties — guys in their forties sounding like they're 16 is pretty damn good. We're unique in that way."

## COLLECTING - WHICH WAY TO TURN?

"Summer's got to be the time for going out to buy  
your favorite group ..."

I always seem to find more time in the summer to delve through record racks in search of better copies, original copies, etc etc. Being a Beach Boys collector in the usual sense of the term is not that easy as there is not a regularly defined pattern to follow of what to collect. Certainly there are some items which any collection would be proud of, but unless you are extremely lucky or extremely rich most of these are unlikely to come your way easily. Included here are items like Candix or X - "Surfin"'; Capitol - "Pamela Jean"; the different HOLLAND copies, or "Sound Of Free". So given that most people will not be able to get original copies of these, the question becomes one of how to choose a theme for your collecting. Several possibilities emerge, which I'll now try to enumerate in some sort of identifiable way.

1) The most obvious one which probably covers 99% of us is to collect all different song recordings irrespective of whether they are originals, re-issues, tapes or unofficial issues. Most collections by now must contain some of each.

2) An immediate refinement of 1) is to try for complete Mono or Stereo or both. A general point emerges here as I remember how disappointed I have often been with stereo versions of earlier 60's songs. I don't just talk of Beach Boys here. So much recording then sounds 1000% better in Mono.

3) Now we come to collecting all official UK or US 45 or LP issues. Reasonably easy with the LP's; less easy with the 45s as in both countries' cases there are one or two much more obscure ones (eg UK "Ten Little Indians" or the early US ones already mentioned).

This is perhaps where re-issues are most useful as it is possible to buy original copies which may not always be mint (but well worth having for covers and overall 'feel') and then keeping a re-issue next to them for actually playing. It should be remembered that quite a few 60's pressings tend to play better than they look, compared to modern equivalents. This was perhaps because of different volume of manufacture and consequent care taken.

4) Some may wish to collect all re-issues or all compilations, although even in this country alone this can be quite a task. However as many are cheaper items anyway this does make a worthy additional branch of a collection. Several compilations have interesting covers well with the spirit of the music, and several make excellent use of the chance to re-jig playing orders or to re-group songs. Noteworthy here are the Boxed set and the GIRLS ON THE BEACH recent LPs.

It certainly does give a good boost to the look of the spines on the shelf when you start adding in compilation titles!

As with all collections though, you tend to buy a little bit more than you can really afford, so it is very much a case of 'pays yer money and takes yer choice'. In my own case I enjoy having as many different covers as I can get my hands on as well as getting all the music. The covers always seem to set the tone for your listening with their feel, look and even smell; and in the case of original issue covers with the memories they evoke. It is with these points in mind that I've decided not to knock myself out (or my wallet) to try to get the four new boots. Their covers are disgusting beyond belief and whoever did them needs shooting.

A quick word about prices is necessary as certain shops are now asking ridiculous prices for B Boys, Jan and Dean and Surf Music in general. I saw a US copy of STACK-O-TRACKS for £65 recently - way, way over its true worth to real UK collectors as shown at last year's convention. From what I can tell, the convention is usually a good and fair guide to worth. Nobody seems to charge over the odds, indeed many items are really quite cheap.

So, I wish you all happy hunting around shops, stalls and at the convention!

## KINGSLEY ABBOTT

Limited Edition No. \_\_\_\_\_ of 500

**Side A.**  
Please let me wonder (Wilson Love)  
Lead — Alan Arranged — Alan  
Do you wanna dance (Freeman)  
Lead — Graham Arranged — H.B.

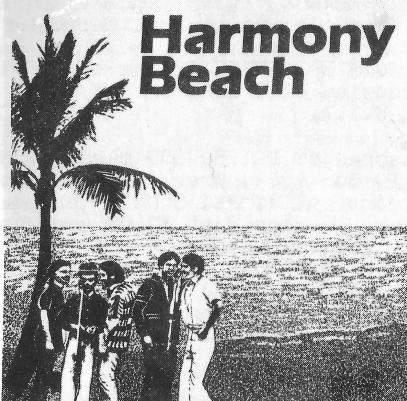
**Side B.**  
Great girl (Wilson, Wilson)  
Lead — Chris W. Arranged — Chris W.  
The little girl I once knew (Wilson)  
Lead — Alan & Rick Arranged — Alan  
Surfer Girl (Wilson)  
Lead — Alan Arranged — Alan

**Harmony Beach** © 1981 Kingsley Abbott Ltd. London SE18  
Disk & Sound Master 500

The common link between everyone involved in the Harmony Beach project is a love of vocal harmonies and the music of the Beach Boys in particular. After writing the 'British Beach Music' "bootleg" EPs and an album, Kingsley Abbott and his band are bringing some of the UK harmonizers together for new recordings. You have the results in this EP. All great fun, we hope to do it again sometime in the future with original material that remains true to the spirit of Beach Music.

Proceeds from sales of this EP will go to Capital Radio's "Help a London Child" appeal.  
Kingsley Abbott

Recorded at Studio 54, 101 Oxford Street, London SE18  
Produced by Kingsley Abbott  
Mixed by Alan with Julianne Mike & Freigley



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HARMONY BEACH - five track EP is now ready for immediate despatch. £3.50 (including p & p and H.L.C. donation). Overseas please add extra postage - 50p (Europe), £1.50 (U.S.A.). Get a copy and HELP A LONDON CHILD at the same time. Kingsley Abbott, 39 Eglington Hill, London SE18 3NZ.

CHRIS WHITE - "CIRCUITS & BUMPS" 35-track 'bootleg' cassette. 1½ hours of unreleased tracks, home demos, jingles and backing tracks (including "Don't Worry Baby" for you to sing along to). Includes pages of boring explanatory notes. Send a mere £4 (inc p & p) to: Chris White, 29 Truleigh Road, Upper Beeding, Steyning, West Sussex, BN4 3JR.

SURFIN' AGAIN - the 'official' JAN & DEAN 'zine. Contains loads of rubbish - like article on liner notes; J & D related waxings; Mike L/Julio I photo; record sale list; etc. Rates are £5 for six issues (2 IRCs for a sample). Don't be square - get it! Danny Bossard, Gotthelfweg 9, 5036 Oberentfelden, Switzerland.

FOR SALE - TWENTY BEACH BOYS ALBUMS, including many rare ones. Write to Mr M Berry, 5 Central Parade, Ley Street, Ilford, Essex.

FOR SALE - SUPER STOCKS - SCHOOL IS A DRAG LP (US Capitol T2190) Cover-Ex/Record Good. Offers. Also send SAE for Set Sale of Surf & related record list. Eric Holmes, 31 Acton Lane, Sudbury, Suffolk, CO10 6QW.

BEACH BOYS videos (VHS), Audios, records, posters, books, also rare Honeys, Jan & Dean, Fantastic Baggys, rare records, plus many rare tracks on cassettes, SAE to David, 15 Braithwaite Crescent, Keighley, Yorkshire, BN22 6EX. Will gladly trade or sell. I also buy items; I especially need videos (VHS).

FRIENDS OF DENNIS WILSON FAN CLUB - \$3 per year for 4 Dennymanias,  
Fanizines... Write to: Pres. Chris Duffy, 1381 Maria Way, San Jose,  
Ca 95117. DENNY FOREVER!

RARE BEACH BOYS assorted video for sale, SAE to STOMP for details.

CALIFORNIA MUSIC - 2 Kentwell Avenue Concord, 2137, Australia CM 65 is now available. 60 pages featuring INTERVIEWS with Phil Sloan, Gary Zekley and many Australian surf music identities. Also included are stories on CANTERBURY RECORDS, Celestium, The Ripp-Tides, BRITISH BEACH MUSIC and DENNY WILSON. \$6 a copy AIRMAIL

SURFER'S RULE is the new surf music magazine from Scandinavia (in English) Subscriptions £3 for 3 issues. Published 3 times a year. Send money to Goran Tannfelt, Lilla Nygatan 16, 11128 Stockholm, Sweden.

BEACH BOYS FREAKS UNITED is the official US fan club. For one year's subscription of 4 issues send £3 to PO Box 842282, Los Angeles, Calif. 90073, U.S.A.

Back issues of PET SOUNDS magazine are available exclusively from Peter Reum, PO Box 1523, Greeley, Colorado 80632, USA. Published in 1977 and 1978, some called PET SOUNDS the best Beach Boys fanzine ever. Issues 1 & 2 are available at \$2.00 each and Issue 4 at \$2.50, or all three for \$6.00. Issue 3 is OUT-OF-PRINT. However, xeroxed copies are available for \$2.00 only when you purchase another issue of PET SOUNDS. Outside the US and Canada add \$1.00 per issue for AIR MAIL delivery. Please make your International Money Order payable to Peter Reum and send it to him at the above address. Please don't send cash through the mail.

## NEWS

... is currently pretty thin on the ground, to be honest; however, it's all in a good cause, to wit the recording of the new album with Steve Levine (readers of the 'Daily Mirror' and Channel 4 viewers can skip most of the rest of this paragraph). In late June, Carl flew over for a few days and laid down three basic tracks with Levine - one possibly entitled "Down By The Pier" - to be followed on 5th July by Brian himself, with Gene Landy in close attendance. Bri was over here for almost two weeks, working solidly (which is why we never managed to angle an interview) and producing an unspecified number of tracks, one of which was seen 'in progress' during a Channel 4 interview/feature aired the day he and Landy returned to the States. Bri's physical appearance was a joy to behold, slim to the point of near-anorexia, and during the interview he seemed comfortable and quite at ease - if not candid - when discussing his past problems. The track shown, with Brian laying down a rough guide vocal, wasn't dissimilar to the old Everly's hit "When Will I Be Loved", and indeed could be called "Somebody To Comfort Me" (or maybe "Really Blue" as these were the two lines repeated most often). Other titles mentioned as album possibilities are "Male Ego", "Oh Lord" (both medium rockers) and "I'm Lost Without You", a Wilson/Landy collaboration sometimes known as "It's Just A Matter Of Time". Apparently during the recording sessions in London Brian called in Ringo Starr to play drums on some of the tracks. Brian said, "I never thought I'd end up in London in the middle of summer to record a Beach Boys album". Further sessions have been agreed, but where, when and with whom (ie with Mike and/or Alan) is an excellent question. However, unofficial information (heavy stress on the un) would appear to indicate a late autumn 45 and the album itself in the early spring (March?). I wonder if five years between albums is something of a record ... (No, but this is ...)

Speaking of records, the long awaited collaboration with Julio Iglesias is set for an August release in the US - on the album, but with luck "The Air That I Breathe" will see single release and thus spare us all the embarrassment of having to go into our local record store and ask for the new Julio LP. UK date is 20th August for 1100 BEL AIR PLACE, CALIFORNIA. The Four Seasons collaboration is looking more and more like a non-runner following Carl's comment that "Bob (Gaudio) needs to do a lot of work on it." Speaking of non-runners, still no word of the BRIAN WILSON PRODUCTIONS album collated by Brad Elliott, though a sneak preview of the Honeys track, "Raindrops" (new as in previously unheard - it was cut in about 1963) moved one noted fan to comment thusly: "Hmmm... well." Finally on the record front, the next Hitbound project in association with Radio Shack will be a Mike Love & Friends' duet album. Easiley the best cut on last year's CHRISTMAS PARTY was Mike's duet with Mary Macgregor and, never one to miss the obvious, His Loveship is even now planning out a whole LP similarly styled. Ms Macgregor will again share a track or two, as will Melissa Manchester and possibly Kim Carnes, but the bulk of the album will feature Joanie Sommers, who supplied the vocal on "Paradise Found" on the LOOKING BACK WITH LOVE album. Some of the projected song titles are a touch obvious - "Hey Paula" rewritten as "Hey Joanie" and Dean Friedman's hit of a few years back "Lucky Stars" - but there will also be some previously unreleased Mike Love tracks, suitably reworked, including "Hot Summer Lovers" and "The Right Kind Of Love". Due to the ongoing BB album and other artists' comments, this set won't see the stores until after the Levine project, April 1st being a likely date.

And before leaving the wax completely, take a close listen to the backing vocals of the new Adrian Baker 45...

Meantime, the live shows continue, with over 40,000 showing up for the Denver gig mentioned last issue. And yes, they did play Washington on 4th July; apparently the highlight was a joint performance of "The Air That I Breathe" with guess who. Now, for everyone who, like me, stayed up to watch the Olympic Gala and noted a singular lack of Beach Boys (despite their being advertised as performing), here's why, according to Yorkshire TV. Firstly, the Gala as supplied was some three hours long and the ITV slot was but two... and secondly, the Wilson Wonders were apparently none too hot, hence the excision. Still, I think they coulda told us, huh?

It's not my fault guv, I only read it Dept: the video biog reported last ish is nowhere near as complete as we were led to believe, and the new 'release' date is autumn. On the bright side, the "Surf's Up" sequence is a definite inclusion.

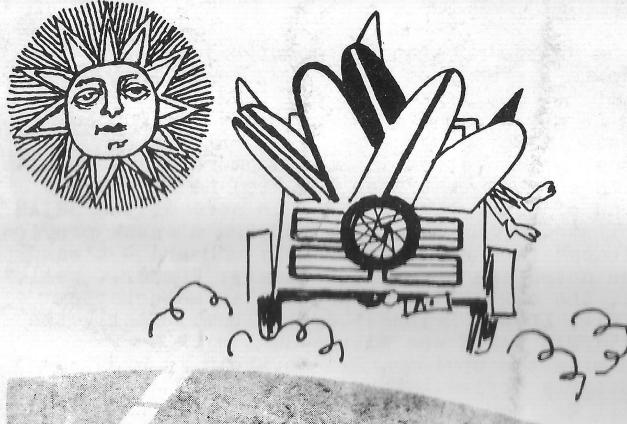
On 19th July during Britain's worst ever earth tremor, Terry Wogan, on his BBC Radio 2 breakfast show played "Good Vibrations" saying, "The power of radio is wonderful."

The Adrian Baker produced 45 by Spider "Breakaway" A & M (AM 204) is a very listenable heavy metal record and features Adrian on keyboards and backing vocals.

At recent concerts Carl has been dedicating "Heaven" to Dennis to great audience response. On a recent "Tonight" show on US TV the group sang "Graduation Day" very well too.

And that's all for now... well, almost all. Y'see, so strapped for news were we that, to pad things out, at least one of the items mentioned above is, shall we say, less than 100% true. Desperate times require desperate measures.

AGD & MIKE



# SURF'S UP!!!

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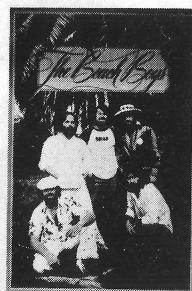
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